

FORD v FERRARI

*There's a point at 7,000 RPMs where everything fades
The machine becomes weightless. It disappears.
All that's left, a body moving through space, and time.
At 7,000 RPM, that's where you meet it. That's where it waits for you.*

From Academy Award®-nominated filmmaker James Mangold, the masterful storyteller behind *Walk the Line* and *Logan*, comes a film inspired by a true-life drama about a powerful friendship that forever changed racing history.

In 1959, Carroll Shelby (Matt Damon) is on top of the world after winning the most difficult race in all of motorsports, the 24 Hours of Le Mans. But his greatest triumph is followed quickly by a crushing blow—the fearless Texan is told by doctors that a grave heart condition will prevent him from ever racing again. Endlessly resourceful, Shelby reinvents himself as a car designer and salesman working out of a warehouse space in Venice Beach with a team of engineers and mechanics that includes hot-tempered test driver Ken Miles (Christian Bale). A champion British race car driver and a devoted family man, Miles is brilliant behind the wheel, but he's also blunt, arrogant and unwilling to compromise.

After Shelby vehicles make a strong showing at Le Mans against Italy's venerable Enzo Ferrari, Ford Motor Company recruits the firebrand visionary to design the ultimate race car, a machine that can beat even Ferrari on the unforgiving French track. Determined to succeed against overwhelming odds, Shelby, Miles and their ragtag crew battle corporate interference, the laws of physics and their own personal demons to develop a revolutionary vehicle that will outshine every competitor. But their tireless efforts take a difficult toll—for these bold men, victory comes at a price.

A triumphant yet bittersweet story straight out of history, *FORD v FERRARI* stars Academy Award®-winner Matt Damon (*The Martian*, *Jason Bourne*), Academy Award®-winner Christian Bale (*Vice*, *The Fighter*), Jon Bernthal (*Baby Driver*, *Widows*), Caitriona Balfe

(“Outlander,” *Escape Plan*), Tracy Letts (*Lady Bird*, *The Big Short*), Josh Lucas (“Yellowstone,” *Breakthrough*), Noah Jupe (*A Quiet Place*), Remo Girone (*Live by Night*), Ray McKinnon (“Mayans M.C.”), JJ Feild (*Captain America: The First Avenger*) and Jack McMullen (“Waterloo Road”).

The film is directed by James Mangold (*Logan*, *Walk the Line*) and was written by Jez Butterworth & John-Henry Butterworth (*Edge of Tomorrow*, *Fair Game*) and Jason Keller (*Escape Plan*, *Machine Gun Preacher*). Mangold produces with Peter Chernin (*Hidden Figures*, *The Greatest Showman*) and Jenno Topping (*War for the Planet of the Apes*, *Spy*) for Chernin Entertainment. Kevin Halloran (*The Space Between Us*), Dani Bernfeld (*Sweet Valley High*) and Michael Mann (*Collateral*) executive produce.

Mangold’s below-the-line talent, many of whom have collaborated with the director before, include Academy Award®-nominated Director of Photography Phedon Papamichael, ASC/GSC (*Nebraska*, *Walk the Line*), Production Designer François Audouy (*Logan*, *The Wolverine*), Film Editors Michael McCusker, ACE (*Logan*, Academy Award® nominee for *Walk the Line*) and Andrew Buckland (*The Girl on the Train*), Visual Effects Supervisor Olivier Dumont (*King Arthur: Legend of the Sword*, *The Tree of Life*), Composers Marco Beltrami (*310 to Yuma*, *The Hurt Locker*) & Buck Sanders (*The Hurt Locker*, *The Wolverine*), Costume Designer Daniel Orlandi (*Logan*, *Saving Mr. Banks*) and Casting Director Ronna Kress (*Deadpool*, *Mad Max: Fury Road*).

A HIGH-OCTANE DRAMA ABOUT THE FRIENDSHIP THAT REDEFINED RACING

It’s one of the most legendary tales in the history of motorsports. Carroll Shelby, working closely with his spirited test driver Ken Miles, develops a revolutionary car that bests a fleet of vehicles built by Italian racing legend Enzo Ferrari at the 1966 running of the 24 Hours of LeMans. This is the story of a group of unconventional thinkers who overcome incredible odds to achieve something extraordinary through sheer inventiveness, determination and force of will.

Director James Mangold was excited by the dual challenges the project offered: the opportunity to stage thrilling racing sequences that would essentially put the audience inside the cars with these fearless drivers, and the chance to chronicle the turbulent friendship between Shelby and Miles. Both had quite distinct, larger-than-life personalities—Shelby, tough yet

eminently likable; Miles, prickly and unfiltered—but they were united by a passion for innovation and an abiding love for racing.

Quite simply, Shelby and Miles were driven to excel, even if it meant putting their lives on the line every time they got behind the wheel. “They understood each other at the most profound level,” says Mangold. “When Shelby’s confronted with the fact that he can’t race anymore, he reinvents himself from a driver into a car salesman and designer, and Ken becomes a vessel for Shelby’s dreams. But Ken can’t quite filter himself or control himself in corporate situations or publicity situations. He just says whatever he thinks, so Shelby takes on this role of protector or spokesman for Ken. They have a very symbiotic relationship. One fills in where the other leaves off.”

“*FORD v FERRARI* is the kind of movie that reminds me why I got into the movie business in the first place,” say producer Peter Chernin about what drew him to the project. “It’s a big, emotional, distinctive theatrical experience that embraces all of the reasons we want to sit in a movie theater. We want to be invested. We want to be moved, to cry to laugh... to be inspired. This movie is all of that and more.”

Chernin was excited that director James Mangold was enlisted after several years of developing the script. Mangold was already experienced in telling emotionally satisfying stories about historical figures and dramatic tales about outsiders.

“He is always drawn to reluctant heroes, people who live by a strong moral code all their own, often idiosyncratic, sometimes less than law-abiding,” says Chernin. “The draw for him to make a gorgeous, huge-scope drama with high-stakes action was unmistakable. Nobody could’ve combined beauty and soul in this film in quite the way he did.”

“The challenge was how do we navigate this story so that audiences feel the love and camaraderie and energy of these drivers and designers and mechanics and pit crew, but it doesn’t depend upon a cliché kind of victory,” adds Mangold. “I felt that if we could get deep enough into these unique characters, the winning and the losing of the races would be secondary to the winning and the losing of their lives.”

The key to Mangold’s approach was to create a more naturalistic portrait of what life was like for Shelby and Miles. In a modern era when CG spectacle has come to define many blockbuster films, the director felt it was critical to take a grounded approach to the action in

FORD v FERRARI to both more accurately depict the 1960s and to help the audience understand what these drivers experienced as they were pushing themselves, and their cars, to the limit.

“The goal to me, in an age of incredibly computer-enhanced action movies, was that there could be something profoundly analog and real and gritty about the film and the sexiness of these beasts, the cars, their engines, the danger,” Mangold says. “These characters are riding in a thin aluminum shell at 200 miles an hour around a track. The miracle that was their daring and their survival under these circumstances was something that I really wanted to try to convey.”

The film opens with Shelby’s victory at Le Mans and his subsequent diagnosis, before moving forward in time to 1963, when Ford Motor Co., once the industry leader, is trailing in sales behind U.S. competitor General Motors. Marketing Executive Lee Iacocca suggests that if Ford wants to appeal to the young people of the day looking to buy their first cars, the company should focus on speed—if Ford had winning race cars, their consumer automobiles would become that much more attractive by association. Since no company produced faster or sexier cars than Enzo Ferrari, an acquisition of the European carmaker seems like the answer. An envoy of top executives is dispatched to Ferrari headquarters to negotiate the purchase of the European carmaker only to return to Michigan empty-handed.

Outraged, Ford CEO Henry Ford II (aka The Deuce) immediately places his right-hand man, senior vice president Leo Beebe, in charge of a new high-tech race car division, Ford Advanced Vehicles, tasked with quickly building a car that will beat Ferrari at their own game—defeating them at the “Mount Everest of Motor Racing,” the 24 Hours of Le Mans. The FAV team builds the exciting-looking GT40 Mark I, but its first outing at Le Mans in 1964 ends miserably. All three models fail to finish the race while Ferrari’s place first, second, and third. Finishing fourth is the Shelby Daytona Cobra Coupe, a fact that Ford II doesn’t fail to notice.

Ford II hires Shelby to develop, test and ultimately oversee the corporation’s entire racing program, but Shelby’s lead test driver Ken Miles complicates the relationship. The outspoken Miles quickly makes an enemy of Beebe, who does his best to manipulate Shelby and box-out Miles at every turn. Still, against impossible odds and virtually non-stop corporate interference, Shelby and his team—which also includes chief engineer Phil Remington and young British mechanic Charlie Agapiou—build one of the greatest race cars ever produced: the Ford GT40 MKII. The vehicle changed the perception of both Ford, and America itself, when it took part in one of the most infamous racing showdowns in history, the 1966 running of Le Mans.

Mangold says, “This movie is about characters striving for excellence, trying to push against the onset of corporate market-tested group-think. It’s an essential struggle in the 21st century in our country, the risk-taking and daring and leaps of instinct that were required to invent a lot of the things that define our country are things that we’re almost too frightened to do anymore.”

Adds Chernin: “We had always felt this could be an incredibly compelling film because it’s about the behind-the-scenes conflicts and choices of passionate, competitive, driven, larger-than-life people caught in the very moment the American landscape was changing from the optimism of the post war 1950s and early 1960s to the more cynical late 1960s and ’70s. It’s also the best kind of American underdog story, one filled with nostalgia.”

FINDING CARROLL SHELBY AND KEN MILES

Although *FORD v FERRARI* features a top-notch ensemble cast playing a range of high-profile historical figures, the central drama turns on the heated relationship between renegades Carroll Shelby and Ken Miles. From the start, the filmmaker knew which actors he wanted to cast as the figures at the heart of the story: Matt Damon and Christian Bale. “They’re both incredibly gifted,” Mangold says. “There was a natural camaraderie that I sensed from the beginning that really translates to the screen.”

The director says that each performer had a certain kinship to his respective role. Like legendary car racer and sports car builder Carroll Shelby—whose creations included the Shelby Cobra and Shelby Daytona, as well as modified race-worthy editions of Ford’s legendary Mustang series, the Shelby Mustang—Damon’s celebrity status stretches back decades.

“He’s been a movie star most of his life,” Mangold says of Damon. “He carries with him the notoriety, the fame, from this giant long career, but he also faces the questions of every actor in their forties—where am I going?—in the same way that Shelby has to see and reimagine himself when the story begins.”

Says Damon: “Shelby had been a great driver and had kind of hit the pinnacle of that. Because of this heart condition, he’d lost his great love. He was really on the cusp of fading into oblivion and just being another guy hustling trying to sell cars to people. This Ford opportunity

was a once-in-a-lifetime chance for him. The stakes were incredibly huge for him as they were for Miles. This is an inflection point in both of their lives.”

Bale has built a career crafting bold characters and, when portraying real-life people, whether Dicky Eklund in *The Fighter* or Dick Cheney in *Vice*, he notably submerges himself into the role to channel the essence of those characters. He also has a reputation for being passionate and outspoken, much in the same way that Ken Miles, who drove tanks in World War II before finding his way onto the race track, had been.

“In many ways, Ken Miles and Christian are similar in character,” says Mangold of the actor, who had starred in the director’s 2007 feature *3:10 to Yuma*. “Christian is a remarkably gifted actor but doesn’t love being a movie star. He loves the work when he can feel in control of the work, when he’s behind the wheel as it were. Christian is also British, also has connections to working-class neighborhoods in the UK—he found a million ways to connect to Ken. I knew he would love the idea of training and driving in this film.”

Offers Bale: “There’s a freedom to playing real characters because they’ve got definite mannerisms, they’ve got their eccentricities, they’ve got their voice, everything is right there,” Bale says. “You have the freedom to use all of that. You can look at it on video or you can bring the guy onto the set and have a chat with him—people are wonderfully eccentric and fantastic in that way. I feel more liberated playing a real person because I know it’s not my own ego driving choices.”

Adds producer Chernin of the two stars: “Bale and Damon are among a tiny group of the finest actors working today. They both have a tendency to disappear into their roles while maintaining major movie star wattage. One can believe that they would be characters who represent the last of an old school, brave, humble, gracious, male prototype.”

Although the actors had never worked together previously, they were excited by the chance to share the screen and explore the friendship between these two singular characters. “Shelby just felt Ken Miles was indispensable to this mission, and Ken was known for not suffering fools,” Damon says. “He was irascible and not afraid to speak his mind and did not want to just fall into step with everybody else. If he thought an idea was stupid, he’d tell you, and he had very little political skill or diplomatic skill. And so he was a constant source of frustration to Shelby because he couldn’t get out of his own way. But Shelby really needed him to help build the car and to then subsequently drive it at Le Mans.”

Mangold wanted his stars to do as much of the driving as they could with real vehicles on real tracks. “The whole idea was to do as much with our cast as humanly possible,” the director says. “What I really wanted was to make the driving feel like you’re really there. You’re both hearing and seeing the bolts rattling in the chassis of the car. You’re feeling the vibration of the engine. You’re understanding how hard they’re pushing this vehicle and how close to exploding it is.

“Today, we have computer-aided design,” Mangold continues. “We can postulate with much greater accuracy what’s going to work. These drivers had to get in cars in which there was no idea whether they’d hold together. There was no way with a pencil and an abacus you could know that. You just had to build the car and drive the car and see if it just blew up around you. There’s a romance to that kind of daring and risk-taking and getting dirty with your own ambitions.”

Before filming began, Bale trained with veteran stunt coordinator and stunt driver Robert Nagle to help him prepare; Bale drives both a Shelby Cobra and a variety of Ford GT40s on screen. The stunt coordinator spent a week with the actor at the Bob Bondurant School of High Performance Driving in Phoenix, Arizona, which specializes in racing. “Christian was very much into it and has a very strong aptitude for this” Nagle says. “He’s the best actor I’ve ever trained for driving.”

ASSEMBLING THE SUPPORTING CAST

Jon Bernthal portrays Lee Iacocca, who, from his humble roots as the son of Italian immigrants in Allentown, Pennsylvania, became a legend in the automotive business, reviving U.S. automaker Chrysler during the 1980s. Bernthal is an athletic stage, screen and television actor known for emotionally-damaged characters on television series such as *The Punisher* and *The Walking Dead* and films including *Sicario*, *The Wolf of Wall Street* and *Wind River*.

“While I usually play men who depend on their brawn, their might and their anger, in a way I found Iacocca as a man to be as strong as any I’ve ever played,” Bernthal says. “His strength comes from his intensity. It comes from his intellect. When he was at Ford, Iacocca had the presence of mind to understand that there was a whole generation of 17-year-olds with

money in their pocket who were interested in rock 'n' roll and sex and moving fast, and the stale, stagnant repetition of reproducing 1950s cars was failing Ford.”

Irish actress Caitriona Balfe, who stars as Claire Randall in the long-running Starz series *Outlander*, plays Mollie Miles, Ken’s wife, and mother to their young son, Peter. “What I love about the character of Mollie is that even though she’s a stay-at-home mom in the film, she’s very much an equal partner in the relationship,” Balfe says. “He’s a little rough around the edges with his personality and his people skills may not be that great. But this is where their relationship is strong. She tells him when he needs to pull up his boot straps and to also encourage him. There’s this real sense that they’re a team who supports each other. It was a beautiful thing to be able to play.”

Pulitzer and Tony Award-winning writer and actor Tracy Letts (*August: Osage County*, *Lady Bird*) portrays Detroit auto legend Henry Ford II, the CEO of Ford Motor Company from 1960 to 1979. The auto racing and sports genre represented a new opportunity for the actor, who was intrigued with the story’s historical importance. “It’s a classic story of man versus machine, man versus man, and man versus himself,” Letts says. “It touches upon a lot of the points of a sports story, but at the same time the historical story that’s being told here is a good one. A lot of the cars that we know now, and a lot of the advancements we’ve seen with technology, starts with this period.”

Josh Lucas is Leo Beebe, the Ford Motors Company executive who was given control over Ford’s racing program. Best known for his roles in *Sweet Home Alabama* and the Oscar®-winning drama *A Beautiful Mind*, Lucas previously worked with Bale in 2000’s *American Psycho*. “There’s a lyrical quality to the writing,” says Lucas. “There’s an epic quality to it. There’s a kind of poetic aspect to this story on the energy and intensity of race car driving.

Like his father, Peter Miles is completely consumed with the sport of car racing; Peter is portrayed by Noah Jupe who co-starred with John Krasinski and Emily Blunt in the 2018 hit *A Quiet Place*. “Peter is a happy boy, but he’s also a kid whose dad could die at any point in a race,” Jupe says. “From an early age, he’s been brought into the racing world and wants to be a racer when he’s older just like his dad. It’s all he’s ever known.”

Veteran actor Remo Girone, an Italian leading man of films, television, and stage, plays Enzo Ferrari, whose Scuderia Ferrari racing team dominated the sport for years. Girone is best known for his starring role as a mafia leader in the popular Italian television mini-series *La*

Piovra (The Octopus) as well as his co-starring role as an Italian-American crime boss opposite Ben Affleck in *Live by Night*.

Ray McKinnon, an American character actor, writer, and director best known for creating the acclaimed SundanceTV drama series, *Rectify*, plays Phil Remington, the chief engineer at Shelby American. A technical genius who could fix or fabricate anything, Remington is a key partner to Carroll Shelby in helping develop the Ford GT40 MKII that took on Ferrari at Le Mans.

JJ Feild, best known for his roles in *Captain America; The First Avenger*, *Austenland* and currently stars opposite Idris Elba and Piper Perabo on Netflix's comedy series "Turn Up Charlie" portrays Roy Lunn, Ford engineer responsible for designing and developing the GT40 race car.

British actor Jack McMullen portrays young Shelby American mechanic Charlie Agapiou—known in the film as Chaz, he works with Ken Miles at Miles' foreign car repair shop in Hollywood before joining him at Shelby's shop in Venice in early 1963. Ken was something of a father figure to young Charlie.

The production also enlisted the sons of racing icons depicted in the film—many of whom are or were champion drivers themselves and grew up knowing Carroll Shelby—to portray their fathers. Some of the notable stunt drivers include Alex Gurney, son of racing legend Dan Gurney; Derek Hill, son of former Formula One champion Phil Hill; and Jeff Bucknum, son of American racecar driver Ronnie Bucknum.

ABOUT THE PRODUCTION

FORD v FERRARI was filmed in the summer and early fall of 2018 in Southern California, Georgia, and Le Mans, France. Director James Mangold assembled a team of frequent collaborators to help him create his vision of the epic rivalry between Henry Ford II and Enzo Ferrari and the scrappy team of upstarts that Ford hires to help him in his quest. The production also enlisted several consultants who had personal connections to the events in the film to add an extra level of authenticity; they included Charlie Agapiou, the former crew chief and chief mechanic for Shelby American, and Peter Miles.

Production designer François Audouy was tasked with recreating a variety of real-world places for the film from the Ford Motor Co. headquarters in Dearborn, Michigan to Shelby American's workshops in both Venice, Calif., and later, its expanded facility at the Los Angeles International Airport. Audouy previously worked with Mangold on projects including *Logan* and *The Wolverine*, and was excited to reunite with the filmmaker.

"Jim has a very strong vision of the story he is trying to tell," Audouy says. "His films are very much character driven. They're grounded in a filmmaking style that keeps you in the story. That means that the production design has to follow suit and be very much in sync with realism and plausibility and keeping the audience in the magic trick of this world that has been created."

Interestingly, virtually every sequence of *FORD v FERRARI* was shot on location. For early scenes set at the legendary Ford factory known as Ford River Rouge Complex, or just The Rouge, in Dearborn, Michigan, the production filmed inside a 100-year-old former steel factory in downtown Los Angeles. The 15,000-square-foot warehouse structure was outfitted with an assembly line and conveyor belt system to become the massive automobile plant where 1963 Ford Falcons are in the process of being assembled. The factory scenes required 20 Ford Falcons to be displayed in various states of completion.

Rather than build the Ford Falcons from scratch, picture car coordinator Rick Collins scoured Craigslist, eBay and other used car sites to purchase Ford Falcons from the era, and then either stripped the cars bare or refurbished the interior and exterior of the light blue vehicles to create the illusion they were brand new off the assembly line. "They're all real cars," Audouy says. "There's no fiberglass. They're all out of real metal, totally restored. Even the paint is the same paint that was used out of the Ford color book in 1963."

The exterior of the Ferrari factory and interiors of Enzo Ferrari's office were filmed at the Lanterman Development Facility in Pomona, Calif. Its exterior walls and inner courtyard closely matched the company's exterior façade in Maranello, Italy. The art department constructed an exact replica of Enzo Ferrari's office with windows overlooking the courtyard where two Ferraris are parked: a replica 1961 California Modena Spider and a real 1966 Silver Ferrari 275 GTB, borrowed from a local collector.

One of the iconic pieces of the Ferrari headquarters are its factory gates; for *FORD v FERRARI*, the film's design team built a replica of the gates on site. "They are like the *King Kong* or *Jurassic Park* gates," Audouy says. "You see those gates, and it just says 'Ferrari.'"

To recreate Shelby American, Inc.'s storied original location on Princeton Avenue in the beachside community of Venice, Calif., the production found a two-story brick warehouse with a courtyard in South Los Angeles' Chesterfield Square neighborhood. Set designers transported the vacant 12,000-square-foot structure back in time utilizing various pieces of car-shop dressing—jacks, monkey wrenches, car magazines—along with trophies, surfboards and bikes. To round out the décor, one dozen pre-1966 Shelby Cobra replicas, including an assortment of MKIs, MKIIs and Carroll Shelby's own personal Shelby Cobra roadster, were rented for the facility.

With the addition of the Shelby Mustang to his manufacturing lineup and an influx of resources from the Ford Motor Co., Carroll Shelby outgrew his original shop in Venice, and in 1965 moved his company and assembly line to a hangar facility at Los Angeles International Airport (LAX), where he produced some of automotive history's most famous sports and consumer cars. Over the course of nearly two weeks of filming, scenes set inside the Shelby LAX workshop and exterior tarmac were filmed at a California Air National Guard hangar located at Ontario International Airport, about 40 miles east of downtown Los Angeles.

When planes were not in use, the airport allowed filming on the tarmac, which served as Shelby's test track. "Not only did we find an incredible gigantic hangar that we transformed into an exact replica of Shelby's LAX hangar, but we also had access to the runway where we could take these race cars and capture what really happened at the beginning of Shelby when they were developing the GT40," Audouy says.

The trendy Highland Park neighborhood hosted scenes set at Ken Miles' house, garage and surrounding neighborhood. Over the course of two weeks of filming, a cozy two-bedroom bungalow from 1909 doubled as the home Ken Miles shares with his wife, Mollie, and their son, Peter. Miles' foreign automotive repair shop, Ken Miles Limited, was located across the street on Ave. 64 at the site of an existing auto body shop that the set designers took back in time. (Miles' former garage was originally located on Lankershim Boulevard in the east San Fernando Valley.)

Throughout, picture car coordinator Collins, whose previous credits include several films in the *Fast & Furious* franchise, *First Man*, *Bright* and *Captain Marvel*, among others, worked closely with production designer Audouy and his art directors to make sure the cars that were either built, borrowed or rented were exactly what was used back in the day. His team had to transport this massive assemblage of cars all over Southern California and to the film's second unit crew in Georgia.

Among the vintage cars glimpsed on screen is a one-of-a-kind polished aluminum Daytona Coupe, which cost \$30,000 to rent, and is featured in the Shelby American LAX facility scenes. For Ken Miles' arrival in Le Mans, France, the Automobile Club de l'Ouest loaned the production several historical cars from their museum including a Ford GT40 MKI and an ultra-rare CD SP66 Peugeot. Only three CD SP66s still exist in the world.

Many of the film's race cars were manufactured by Superformance, a high-end collector car facility in Irvine, Calif., which specializes in "rolling chassis" replica and continuation cars from the 1960s. JPS Motorsports in North Hollywood built several Porsche Speedster replicas seen on screen in the early 1963 race sequence set at Willow Springs International Raceway at Willow Springs Motorsports Park in Rosamond, Calif., a 600-acre complex outside Los Angeles, in which Carroll Shelby and his racing team put their early-model AC Shelby Cobra up against their biggest competitor at the time, the Chevy Corvette. Collins' own longtime picture vehicle team at the film's car shop in Sylmar built Corvettes for those scenes. In all, 34 custom race cars were built for the film.

With so many prominent races featured in the film, distinguishing each sequence visually in a way that would help move the story forward became vitally important. Costume designer Daniel Orlandi, who, like Audouy, had worked with Mangold on *Logan*, extensively researched both the era and the world of racing to make sure his designs were historically correct. He also closely collaborated with Audouy to set up a color palette for each race. "We looked at footage of Le Mans in 1966, footage of Le Mans in 1959, footage of Willow Springs, and I read all the books about Carroll Shelby and Ken Miles," Orlandi says. "You can't do anything in a story about real people until you do a lot of research. You want to be as truthful as possible within the parameters of helping to tell the story."

For Shelby, the costume designer didn't feel that Matt Damon should go too big for his portrayal of the larger-than-life Texan who, in reality, was known for wearing signature striped bib overalls and a Stetson hat from his days as a farmer in the chicken business. "He could have had some of the more over-the-top stuff, but Matt really can act it," Orlandi says. "He doesn't need the costume to define the character and be so exaggerated. He does wear a cowboy hat, which Carroll Shelby wore a lot, but he wears it selectively in key scenes where it intentionally is supposed to seem a bit over-the-top along with his crocodile cowboy boots."

For his portrayal of the famously curly-headed car manufacturer, the 47-year-old actor had his hair colored—and he received his first perm. Hair department head Gloria Casny, another veteran of *Logan*, says that while the film takes place in the 1960s, she chose fairly cropped styles for all the men. “We erred on short and conservative, since the whole summer of love/Jim Morrison longer hair period didn’t start until after the events in the film,” she says.

“It was a very specific look—most of the men are very clean cut, have short sideburns, and very little facial hair,” adds makeup department head Jane Galli whose collaborative relationship with Mangold dates to 1999’s Oscar®-winning drama *Girl, Interrupted*. In the makeup designer’s early discussions with the director, they decided that the characters who spend their days on the race track should look like they lived their lives outdoors in extreme conditions. “Whether they’re drivers or the pit crew, Jim always wanted them to look kind of sunburned, tanned, weathered, sweaty, greasy and dirty,” Galli says.

In terms of costume, Miles spends much of his time wearing a racing suit and coveralls. “They refer to him as a beatnik, even though he never dressed as a beatnick,” says Orlandi.

Since there are few photos of Ken’s wife Mollie, the costume designer chose clothing that would suit Irish actress Caitriona Balfe, while realistically approximating the wardrobe of a mechanic’s wife. She mostly wears old Wranglers from the 1960s and cotton sweaters or shirts.

By contrast, there were ample archival images of Henry Ford II available to create a full picture of the auto titan’s fashion style. When it came to dressing the Deuce and his executive team, Orlandi drew inspiration from a project he did earlier in his career. “I remember doing a film a long time ago set in a big law firm and the director said he wanted them to look like a football team—when they come in, they’re a block,” Orlandi says. “We did that while giving each one their own personality.”

The designer outfitted Ford himself in classic Brooks Brothers suits. “Old money, button-down shirts, blue blazer—it’s recreating what they really wore,” Orlandi says. “His clothes are very traditional. And he always wore navy blue with plain navy blue ties.” Josh Lucas’ character had a shadier color palette. “Leo Beebe, we played a little bit darker, a little bit oiler,” Orlandi says. Jon Bernthal’s Lee Iacocca was the flashiest exec on the team. “He’s got a good shark skin suit, mohair suits, little slivery ties—ultra ’60s.”

Orlandi wanted there to be an immediate visual contrast between the Ford team and their counterparts at Ferrari. “Whereas the Ford executives are sort of cool—wearing blues, grays,

silvers—the Ferrari people are more old world,” Orlandi says. “Their wardrobe is primarily browns, creams, knit ties, vests.” Orlandi compares the uniforms of the Ferrari factory workers, who wear jumpsuits and coveralls, to the Italian military. “We wanted that old-world style for Ferrari, and the space age 1960s for Ford.”

Where the worlds collide is on the race track. One of the chief challenges in the whole of the production was devising the right way to film the various racing sequences that lead up to the climactic restaging of the 1966 running of Le Mans. Explains producer Jenno Topping: “One of the most challenging aspects of filming was that Jim was focused on infusing character into the driving moments so that audiences could identify and better relate to the story being told—it wasn’t just who was winning.”

Mangold and director of photography Phedon Papamichael—who previously worked together on five films including *Walk the Line*, *3:10 to Yuma*, and *Knight and Day*—opted for a traditional approach that would support the storytelling; both the classic 1966 sports drama *Grand Prix* and Steve McQueen’s 1971 film *Le Mans* served as references. “Our visual inspiration came more from the films of the ’60s and ’70s, rather than contemporary interpretations of race car films—no exaggerated movement, keeping it intimate with the use of close-ups and always maintaining a character’s point-of-view,” Papamichael says. “We tried to stick to camera techniques of the period.”

To provide unique, close-up perspectives during the numerous racing sequences, Papamichael relied on specialty rigs and camera vehicles. “It was very difficult to shoot our cast going at correct race speeds,” the cinematographer says. “We couldn’t always travel at actual race-speed, and we didn’t want to apply too much digital help. We tried to do as much in camera as we could, with hard mounts on the actual race cars. It just generates a much more realistic experience, as well as for the actors, who go through the G-forces and all the vibrations involved, which makes it so much easier to perform.”

Many of the specialty tracking vehicles used to shoot the film’s race sequences and capture the cars in motion were supplied and often driven by noted stunt driver Allan Padelford and his company, Allan Padelford Camera Cars, whose credits include *Black Panther*, *Captain America: Civil War*, *Baby Driver*, the *Fast & Furious* films and *Days of Thunder*. Padelford won an Oscar® for Technical Achievement in 2015 for his Biscuit Rig drivable camera and vehicle platform, which is featured extensively in *FORD v FERRARI*. Additional specialty camera

mounts were also utilized, including telescopic cranes from CineMoves, SpaceCam gyro-stabilized heads and Oculus stabilized camera gimbals.

The most challenging sequence to capture by far was the restaging of the 1966 running of the 24 Hours at Le Mans race, which was a massive undertaking to stage and to shoot. “The last 40 minutes of the film is this race predominantly, and I really wanted you to feel like you were hunkered down and living in the race—I wanted that idea of racing for 24 hours to start to dawn on you, to feel what that really would be like trying to drive faster than any man for longer than you ever can stay awake,” Mangold says.

For that 24-hour country road race, the behind-the-scenes team needed to find a countryside that looked like the Loire Valley region in France (a search that ultimately took them to rural towns in Georgia) as well as a place to erect the mammoth grandstands and pits at Le Mans. “It’s something that took months and months of effort,” Audouy says. “Picture cars had to be involved. Stunts had to be involved. Visual effects, pre-vis, storyboards—it was really a behemoth of a sequence. I can’t think of another movie that has this sort of epic car race in it.”

Although the 24 Hours of Le Mans is still an annual event in Le Mans, France, the current track no longer resembles its 1966 incarnation, so the entire course and grandstands had to be created from scratch. The dozens of race cars that competed at Le Mans are now priceless museum pieces or in private collections, and regularly fetch tens of millions of dollars at auction, so high-performance replicas had to be built.

Le Mans, the race track in France, still exists but not like it did,” Mangold says. “Now it’s a race track—it looks more like Charles de Gaulle Airport than what it once was, which was a homespun, very simple thing. It was a set of country roads connected up in a loop with a series of quaint grandstands. The magic of that, of driving 200 miles per hour in the most cutting-edge race-car prototypes on a series of French country roads over and over again through day, night, rain, sleet, dawn, dusk—doing that for 24 straight hours in one vehicle seemed like the most powerful thing we could try to convey.”

The sequence featured the largest set constructed for the film: a full-scale historical recreation of the start- and finish-line grandstands for Le Mans, along with three large segments of additional grandstands, VIP boxes, the Ford and Ferrari pits, and the international press box, all of which was built at Agua Dulce Airpark, a private airport in Santa Clarita, Calif. The design

was based on more than 300 archival photos from the era acquired from various sources including the Automobile Club of the West in France, the organizers of the 24 Hours of Le Mans.

No detail was too small for Audouy and his team of set designers and decorators, who created hundreds of pieces of period advertising, banners, race programs, stopwatches, drivers' helmets, spectator flags and even pit tools. "When you're telling a story like this, you're given the ability to recreate the world exactly as it was, to show the historical events looked at the time," Audouy says. "We have to be faithful to history in recreating the signage and details at the same scale, in the same colors, not changing anything."

While main unit filming was occurring in Southern California, a second unit action crew assembled in Georgia. Led by second unit director Darrin Prescott—who also plays racing legend Bob Bondurant in the film—stunt coordinator Nagle and a veritable army of stunt drivers piloting 30 Ford, Ferrari and Porsche race cars, the second unit shot many of the Le Mans racing scenes that take place along sections of the Circuit de la Sarthe, such as the Mulsanne Straight, Mulsanne Hairpin, Tertre Rouge, the Esses, White House, Arnage Corner and Dunlop Bridge.

Three locations in Georgia were used to portray the country road course in 1966, including a stretch of Route 46 in Statesboro, the Grand Prize of America Race Track in Hutchinson Island and Road Atlanta in Braselton. Over five miles of roads in these three Georgia cities were dressed to recreate the Circuit de la Sarthe, with hundreds of period-correct banners to line the racetracks.

"Every moment of the race has a point, so there's a lot of pressure there," says Prescott, whose credits include such films as *Baby Driver*, *Captain America: Civil War*, *Drive*, and his Screen Actors Guild award-winning car chase work in *The Bourne Ultimatum*. "Jim's mandate was that he didn't want it to be a big car commercial. He didn't want beauty shots. He wanted to really get in there and feel like we were shooting this kind of vintage style. We knew we'd have to hire the best drivers in the world and let them drive at 140 miles per hour."

That commitment to capturing the real experiences that Shelby and Miles faced during their extraordinary partnership was something that deeply resonated with the actors, and every member of the filmmaking team. In the end, writer-director Mangold hopes that the passion the cast and crew poured into making *FORD v FERRARI* serves as a fitting tribute to the courage and conviction of the characters the film celebrates. "I hope people walk away loving these guys,

celebrating their commitment to one another and to their craft, and remembering a different kind of American man and hero,” says producer Topping.

Notes Mangold: “This isn’t Carroll Shelby’s whole story or Ken Miles’ whole story. This is about a hugely defining moment in their lives that shaped all they were to be. People really connect with this idea of trying to do an excellent job at whatever your job is with the challenge of dealing with oversight and corporate management and the corporate tendency to round every corner that’s a little sharp and to soften any blow that could offend somebody. I think we all miss the world when it was just a little more raw and prone to taking a risk.”

Adds Bale: “The reason the story is so legendary is because these misfits challenged God and won, didn’t they? God was Ferrari. He was a monster, a Goliath of reputation and style, legendary in the racing community. And this little band of misfits, with Ford’s backing but in spite of Ford’s interference, they did it.”

ABOUT THE CAST

MATT DAMON (Carroll Shelby) is one of the most revered actors in Hollywood today in terms of talent and box-office draw, and his varied and rich career has seen him in front of the camera as well as behind.

Though far from an overnight success, Damon catapulted into the public eye in 1997 with his first Academy Award® nomination and win for co-writing *Good Will Hunting* with his lifelong friend Ben Affleck. The script also earned the pair a Golden Globe® nomination as well as several critics' group nominations, and feted Damon with Academy Award®, Golden Globe® and Screen Actors Guild (SAG) nominations for Best Actor.

More recognition followed as Damon earned his third Golden Globe nomination for his performance in 1999's *The Talented Mr. Ripley*, under the direction of Anthony Minghella, and in 2009 was nominated for Academy Award®, Screen Actors Guild and Critics' Choice Award nominations for Best Supporting Actor, for his portrayal of South African rugby hero Francois Pienaar in Clint Eastwood's true-life drama *Invictus*. In the same year, he also garnered a Golden Globe nomination for Best Actor for his starring role in Steven Soderbergh's *The Informant*.

The connection with Soderbergh proved to be a successful one as he and Damon collaborated again for seven films over his career, including the heist blockbuster films, *Ocean's Eleven*, *Ocean's Twelve* and *Ocean's Thirteen*, and in 2013 for the HBO film *Behind the Candelabra*, where Damon played opposite Michael Douglas, and earned Emmy®, Golden Globe®, Screen Actors Guild and BAFTA Award nominations for Best Performance by an Actor in a Television Movie or Miniseries.

Hailing from Boston, Damon attended Harvard University and gained his first acting experience with the American Repertory Theatre. He made his feature film debut in *Mystic Pizza*, followed by roles in *School Ties*, Walter Hill's *Geronimo: An American Legend*, the cable projects *Rising Son* and Tommy Lee Jones' *The Good Old Boys*. However, it was Damon's portrayal of a guilt-ridden Gulf War veteran, tormented by memories of a battlefield incident, in 1996's *Courage Under Fire*, that put him on the radar of critics and audiences alike. The following year, Damon played the title role in Steven Spielberg's award-winning World War II

drama, *Saving Private Ryan*; starred in John Dahl's drama *Rounders*, with Edward Norton; and reunited with Ben Affleck and director Kevin Smith to star in the controversial comedy *Dogma*.

Damon's other film credits include Kevin Smith's *Chasing Amy*; Francis Ford Coppola's *The Rainmaker*, in which he played an idealistic young attorney; Robert Redford's *The Legend of Bagger Vance*; Billy Bob Thornton's *All the Pretty Horses*; *Gerry* for director Gus Van Sant; a cameo appearance in George Clooney's *Confessions of a Dangerous Mind*; Terry Gilliam's *The Brothers Grimm*, with Heath Ledger; the Farrelly brothers' comedy *Stuck on You*, opposite Greg Kinnear; Stephen Gaghan's geopolitical thriller *Syriana*, with George Clooney; Martin Scorsese's Oscar®-winning Best Picture *The Departed*, with Leonardo DiCaprio, Jack Nicholson and Mark Wahlberg; Robert De Niro's dramatic thriller *The Good Shepherd*, with De Niro and Angelina Jolie; the action thriller *Green Zone*, directed by Paul Greengrass; the drama *Hereafter*, which reunited him with director Clint Eastwood; the Coen brothers' remake of the classic Western *True Grit*; George Nolfi's thriller *The Adjustment Bureau*, opposite Emily Blunt; the thriller *Contagion* for director Steven Soderbergh, Kenneth Lonergan's *Margaret*; *Happy Feet 2*, an animated feature to which he lent his voice; *We Bought a Zoo*, directed by Cameron Crowe; the sci-fi thriller *Elysium*, for director Neil Blomkamp; *Monuments Men* for George Clooney and *Interstellar* for Christopher Nolan.

In 2015, Damon starred in the outer space actioner *The Martian* for director Ridley Scott, in which he played Mark Watney, an astronaut stranded on Mars who struggles to survive until he can be rescued. The film, which was a box office hit, earned stellar reviews and seven Academy Award® nominations with Damon garnering a nomination for Best Performance by an Actor in a Leading Role. In 2016, Damon starred in Yimou Zhang's *The Great Wall*; he served as a producer on the Kenneth Lonergan-directed drama *Manchester by the Sea*, which received three Critics' Choice® Awards, one Golden Globe® Award, two BAFTA Awards and two Academy Awards®; and he starred as Jason Bourne in the film of the same title, reprising the character he originated in 2002 in the blockbuster action films, *The Bourne Identity*, *The Bourne Supremacy* and *The Bourne Ultimatum*, reteaming with director Paul Greengrass who helmed the latter two. For his role in the film, Matt received a Critics' Choice Award® nomination for Best Actor in an Action Movie. Most recently, Damon starred in *Suburbicon* for director George Clooney and in *Downsizing* for director Alexander Payne.

In 2000, Damon teamed with Ben Affleck and Chris Moore to form the production company LivePlanet to produce film, television and new media projects. LivePlanet produced the documentary *Running the Sahara*, directed by Oscar® winner James Moll, as well as three seasons of the Emmy®-nominated series “Project Greenlight,” chronicling the making of independent films by first-time writers and directors, spawning three features: *Stolen Summer*, *The Battle of Shaker Heights* and *Feast*. The series, which first aired on HBO and later Bravo, was resurrected and the fourth season aired on HBO in September 2015 under Damon and Affleck’s banner, Pearl Street Productions.

Pearl Street Productions, which has a first look deal with Warner Bros. Pictures, co-produced *Promised Land*, which reunited Damon with director Gus Van Sant and was written and produced by Damon and John Krasinski; *Jason Bourne*, *Manchester by the Sea* and *Live by Night* for Warner Bros., which Affleck directed. The company also produced “Incorporated” for the Syfy Channel, which Alex and David Pastor wrote and directed. Other projects in development include *RFK*, which Nikolaj Arcel wrote and will direct, and *The Trade*, which Jay Roach is attached to direct.

For the small screen, Damon executive produced and appeared in the History Channel project “The People Speak,” based on a book co-written by famed historian Howard Zinn and featuring dramatic readings and performances from some of the most famous names in the entertainment industry. In addition, Damon co-founded H2O Africa in 2006, now known as Water.org, a foundation that brings clean water and sanitation to countries around the world that suffer without that simple need.

CHRISTIAN BALE (Ken Miles) was born in Wales and grew up in England and the USA. He made his film debut in Steven Spielberg’s World War II epic *Empire of the Sun*. Bale’s work to date includes *Henry V*, *The Portrait of a Lady*, *The Secret Agent*, *Metroland*, *Velvet Goldmine*, *All the Little Animals*, *American Psycho*, *Laurel Canyon*, *The Machinist*, *Batman Begins*, *The New World*, *The Prestige*, *Harsh Times*, *Rescue Dawn*, *3:10 to Yuma*, *I’m Not There*, *The Dark Knight*, *Public Enemies*, *The Fighter*, *Flowers of War*, *The Dark Knight Rises*, *Out of the Furnace*, *American Hustle*, *Exodus*, *The Big Short*, *Knight of Cups*, *The Promise*, *Hostiles*, *Mowgli* and *Vice*.

CAITRIONA BALFE (Mollie Miles) is a three-time Golden Globe® nominee, BAFTA award winner and 2017 Oscar Wilde Award recipient who has cultivated a voracious fan-following from her critically acclaimed starring role as Claire in STARZ’s prolific drama series “Outlander.”

The Irish-born actress is most recognizable for “Outlander,” based off the best-selling books of the same name by Diana Gabaldon and created by Ron Moore. Balfe is the centerpiece of the series opposite Sam Heughan. “Outlander” has been deemed a game-changer, introducing Balfe as a strong female heroine into a genre commonly dominated by male antiheroes. Tim Goodman of *The Hollywood Reporter* said, “Balfe is a confident actress who brings various shades to her character,” while Brian Lowry of *Variety* said, “‘Outlander’ is undoubtedly Claire’s story, with the luminous Balfe anchoring practically every scene, her steely gaze and quick wit positioning her as an ideal entry point to the foreign and barbaric land she finds herself trapped in.” The second season returned in the U.S. on April 9, 2016, and was the highest rated series season premiere for the network thus far. The series returned for a third season in September 2017, with the fourth season following in November 2018. In May 2018, Starz announced that the show had been renewed through season 6.

In film, Balfe most recently co-starred as part of the high-profile ensemble of *Money Monster*, Sony’s thriller directed by Jodie Foster. Balfe has been seen in

Balfe splits her time between London and Scotland.

TRACY LETTS (Henry Ford II) is a multifaceted, award-winning actor and playwright. Letts received the 2008 Pulitzer Prize for Drama for his play *August: Osage County* and a Tony Award for his portrayal of George in the revival of *Who’s Afraid of Virginia Woolf?* He has written the screenplays of three films adapted from his own plays: *Bug* and *Killer Joe*, both directed by William Friedkin, and *August: Osage County*, directed by John Wells. Letts recently penned the screenplay for the film adaptation of A.J. Finn’s best-seller, *The Woman in the Window*. In 2018, Letts was seen in the Oscar®-nominated films *The Post* and *Lady Bird*; and on HBO’s “Divorce.” His play *Mary Page Marlow* debuted at the Second Stage in July 2018.

Letts appeared in Steven Spielberg’s *The Post* alongside Tom Hanks, Meryl Streep, Alison Brie, Sarah Paulson, and his wife, Carrie Coon. The film was selected as the Best Film of 2017 by the National Board of Review and nominated for an Oscar® for Best Picture and for a

Critics' Choice® Award in the category of Best Acting Ensemble. The Post is based on the true story of the publishing of the Pentagon Papers in The Washington Post; Letts plays the role of Fritz Beebe, one of publisher Katharine Graham's (Meryl Streep) allies.

Letts also received critical acclaim for his role opposite Saoirse Ronan as her father in Greta Gerwig's *Lady Bird*. The film also starred Laurie Metcalf, Lucas Hedges and Beanie Feldstein. LADY BIRD was selected as one of the Top Ten Films of 2017 by the National Board of Review, nominated for a Screen Actors Guild Award in the category of Best Ensemble and an Oscar® in the category of Best Film.

Additional film credits include *The Lovers* with Debra Winger, which was nominated for a 2018 Film Independent Spirit Award for Best Screenplay; Antoni Campos' biographical drama *Christine, Indignation*, James Schamus' directorial debut and the Oscar®-nominated film *The Big Short*, directed by Adam McKay.

On the small screen, Letts was most recently seen starring in the second season of HBO's "Divorce" alongside Sarah Jessica Parker, Thomas Haden Church, Molly Shannon and Talia Balsam. In 2013 and 2014, Letts played CIA Director Andrew Lockhart on Showtime's *Homeland*. The cast was nominated for a SAG Award in the category of Best Drama Ensemble in 2013.

In addition to his acting credits, Letts is a renowned playwright. His play, *The Minutes*, produced by Scott Rudin, premiered in Chicago on November 2017 to rave reviews. *The Minutes* was a finalist for the 2018 Pulitzer Prize in drama. His newest play, *Mary Page Marlowe*, premiered off-Broadway in Summer 2018.

Letts resides in Chicago with his wife, Carrie Coon and is an active member of the Steppenwolf Theatre Company.

JON BERNTHAL (Lee Iacocca) is a classically trained actor who consistently captivates audiences with roles across a multitude of genres. Bernthal recently was seen in the starring role of Frank Castle/The Punisher in the Netflix series "The Punisher" based on the Marvel comic. He received rave reviews for his performance in this spin-off of "Daredevil," which ran for two seasons on Netflix. Bernthal also appeared in the 2018 feature film *Widows*, directed by Steve McQueen, alongside Colin Farrell, Liam Neeson and Viola Davis, and stars alongside Shia LaBeouf and Dakota Johnson in the film *The Peanut Butter Falcon*.

Bernthal is currently in production on the *Sopranos* movie prequel, *The Many Saints of Newark*, set to be released by Warner Bros. He was recently cast in *Those Who Wish Me Dead* alongside Angelina Jolie, Nicholas Hoult, Tyler Perry and Aidan Gillen, directed by Taylor Sheridan. The film has been acquired by New Line Cinema.

Bernthal opened multiple films in 2017, including Edgar Wright's *Baby Driver* alongside Jon Hamm, Jamie Foxx, Lily James and Ansel Elgort. In *Sweet Virginia*, Bernthal starred alongside Imogen Poots, Christopher Abbott and Rosemarie DeWitt. The film, which premiered at the 2017 Tribeca Film Festival, follows a motel owner with a dark past who befriends a young man with a propensity for violence. Bernthal also appeared in Brendan Muldowney's *Pilgrimage* alongside Tom Holland and Richard Armitage; the film centers on a group of monks transporting their monastery's holiest relic to Rome.

Bernthal appeared in Ric Roman Waugh's *Shot Caller* alongside Nikolaj Coster-Waldau and Lake Bell. The film follows a newly released prisoner who is forced by the leaders of his gang to organize a major crime with a brutal rival gang in Southern California. Bernthal also was seen in Taylor Sheridan's *Wind River* alongside Elizabeth Olsen and Jeremy Renner. The film follows an FBI agent and a game tracker investigating a murder that occurred on a Native American reservation; it premiered at the 2017 Sundance Film Festival.

In 2016, Bernthal starred alongside Ben Affleck, Anna Kendrick, J.K. Simmons in Gavin O'Connor's *The Accountant*. The film follows a certified public accountant who uncooks the books for several criminal organizations around the world. Additionally, Bernthal starred in HBO's mini-series *Show Me A Hero* alongside Oscar Isaac, Jim Belushi, and Winona Ryder. In 2015, Bernthal co-starred in Denis Villeneuve's *Sicario* as Ted, opposite Emily Blunt and Benicio Del Toro. Additionally, Bernthal starred as Mr. McCarthy in Alfonso Gomez-Rejon's film adaptation of *Me & Earl & the Dying Girl*, which won the U.S. Grand Jury Prize: Dramatic at the 2015 Sundance Film Festival and was released by Fox Searchlight. Bernthal was seen alongside Zac Efron in Warner Bros.' *We Are Your Friends*.

Additional film credits include David Ayer's *Fury*, in which he starred opposite Brad Pitt. The WWII movie follows the commander of a Sherman tank and its five-man crew on a mission behind enemy lines during the collapse of Nazi Germany. He can also be seen as drug dealer and money launderer Brad in Martin Scorsese's *The Wolf of Wall Street*, appearing opposite Leonardo

DiCaprio and Jonah Hill. Terence Winter wrote the script about the rise and fall of Wall Streeter Jordan Belfort (DiCaprio).

In television, Bernthal starred as Shane Walsh in AMC's breakout hit television series, "The Walking Dead," based on Robert Kirkman's comic book of the same name. "The Walking Dead" earned a Golden Globe nomination for Best Drama Series, a Writers Guild of America nomination for Best New Series and recognition as one of AFI's Ten Best Television Programs of the Year. The series also set new records as the most watched drama series in basic cable history. Bernthal also starred as the lead in Frank Darabont's 2013 drama "Mob City" for TNT, which was set in Los Angeles during the 1940s and '50s.

Bernthal's first major film role was in Oliver Stone's *World Trade Center* with Nicolas Cage and Maria Bello. He has also starred in *Date Night* with Steve Carell and Tina Fey; in Roman Polanski's award-winning *The Ghost Writer* opposite Ewan McGregor; *Night at the Museum: Battle of the Smithsonian* opposite Ben Stiller, Christopher Guest and Hank Azaria; *Grudge Match* opposite Robert De Niro; and the independent films *The Air I Breathe* with Kevin Bacon and Julie Delpy, and *Day Zero* with Elijah Wood. Alongside his father, Bernthal has launched a production company called Story Factory with several film and television projects in development.

Bernthal was also part of the ensemble in the Tom Hanks and Steven Spielberg HBO miniseries, "The Pacific." His other television work includes appearances on "Boston Legal," "CSI: Miami," "Law & Order Special Victims Unit," "How I Met Your Mother" and "Without A Trace." His first series in a starring role was "The Class," created by David Crane and directed by James Burrows.

During his college years, Bernthal was given the remarkable opportunity to study at the prestigious Moscow Arts Theatre in Russia, renowned for its regimented program and disciplined training. While studying at MAT, Bernthal was discovered by the director of Harvard University's Institute for Advanced Theatre Training, at the American Repertory Theatre in Moscow. He was invited to study there and graduated with a Master of Fine Arts.

A veteran of more than 30 productions, Bernthal recently returned to his roots in the Rogue Machine Theatre's production of *Small Engine Repair*, where he starred as Terrance Swaino. Bernthal also produced the play, which charts three working class friends as they reunite for an evening of drinking, fighting and reminiscing. Bernthal earned a 2011 Ovation Award

nomination for his role in the play, which had its New York premiere for MCC in Fall 2013. Bernthal had previously starred in Neil LaBute's *Fat Pig* at the Geffen Playhouse.

His other theatre credits include Langford Wilson's *Fifth of July* at New York's Signature Theatre, the off-Broadway production of *The Resistible Rise of Arturo Ui*, where Bernthal played Ui, at the Portland Stage Company; and *This is Our Youth*, at the Studio Theatre in Washington, D.C. His love of theatre led him to open his own non-profit theatre company Fovea Floods, in upstate New York.

JOSH LUCAS (Leo Beebe) discovered his love for acting in 1979 when a small Canadian film shot on the tiny South Carolina island where Lucas grew up. Unbeknownst to the filmmakers, 8-year-old Lucas was hiding in the sand dunes watching filming during the climactic scene where teenage lovers engage in a lovesick fight. It was during this experience that Lucas decided to pursue a career in film. Since then he has built a successful career spanning film, television and theater. He is best known for his standout performances in the Oscar®-winning *A Beautiful Mind* and the boxoffice hit *Sweet Home Alabama* opposite Reese Witherspoon.

Earlier this year, Lucas starred in Fox 2000's *Breakthrough*, a faith-based drama based on the true story of 14-year-old John Smith who made a miraculous full recovery after falling through a frozen lake and being pronounced dead for nearly an hour. Lucas recently wrapped production on *The Secret* opposite Katie Holmes. Directed by Andy Tennant, the film is an adaptation of the best-selling self-help book of the same name.

Last year he played a young Kevin Costner in Taylor Sheridan's "Yellowstone," the hit Paramount series that chronicles the story of a ranching family in Montana. The series premiere drew nearly 5 million viewers, making it the top summer drama series debut on cable or broadcast. He will reprise his role in season two coming back later this summer.

In 2017, Lucas completed a sold-out Broadway run in *The Parisian Woman* opposite Uma Thurman. He made his Broadway debut in 2005 playing the Gentleman Caller opposite Sarah Paulson, Jessica Lange and Christian Slater in Tennessee Williams' *The Glass Menagerie*. Other theater credits include the award-winning off-Broadway production *Spalding Gray: Stories Left Untold* and *Faultlines*.

In 2005, Lucas gained nearly 40 pounds to play legendary basketball coach Don Haskins in the Jerry Bruckheimer/Disney produced *Glory Road*. Other acting credits include *The Lincoln*

Lawyer, Clint Eastwood's *J. Edgar*, *Daydream Nation*, *Peacock*, *Red Dog*, *Big Sur*, *The Mend*, Ang Lee's *Hulk*, *Undertow*, *Secondhand Lions*, *Poseidon*, *Wonderland*, *Mark Felt: The Man Who Brought Down the White House* with Liam Neeson, *Boy Choir* opposite Dustin Hoffman and Kathy Bates, *Guardian Angel*, *Little Accidents*, *Youth in Oregon*, the Netflix film *The Most Hated Women in America* opposite Melissa Leo, and in the independent films *All Square* and *What They Had* with Michael Shannon and Hilary Swank. Television credits include two seasons on NBC's "The Mysteries of Laura" opposite Debra Messing.

NOAH JUPE (Peter Miles) is currently in production on David E. Kelley's new HBO limited series, *The Undoing*, where he stars opposite Nicole Kidman and Hugh Grant. He will next be seen in *Honey Boy*, which was acquired by Amazon out of this year's Sundance Film Festival, starring opposite Shia Labeouf.

Jupe starred opposite Emily Blunt and John Krasinski in Paramount's *A Quiet Place*, and starred in George Clooney's *Suburbicon* opposite Matt Damon, which premiered at the Toronto International Film Festival and the Venice Film Festival in 2017. He also can be seen starring in Lionsgate's *Wonder* opposite Jacob Tremblay and Julia Roberts.

Previously, he appeared in the BBC's "The Night Manager" opposite Tom Hiddleston and Hugh Laurie, "The Titan" opposite Sam Worthington and Tom Wilkinson, and "The Man with the Iron Heart" with Rosamund Pike, Jack Reynor and Jason Clarke. Noah also recently filmed "That Good Night" opposite John Hurt. He also was featured in "Downton Abbey" and "Penny Dreadful."

REMO GIRONE (Enzo Ferrari) is an Italian film and stage actor who studied at Italy's National Theatre School whereupon he immediately began his career as a professional actor as Biff in *Death of a Salesman* by Arthur Miller, Octavianus in *Anthony and Cleopatra* by Shakespeare, and Troilus in *Troilus and Cressida* by Shakespeare. He then started to work in movies and television, playing Konstantin in a movie taken from *The Seagull* by Chekov and directed by Marco Bellocchio, and playing the leading role in the TV miniseries "Che fare?"

He continued to work in theater playing Raskolnikov in *Crime and Punishment* by Dostoyevsky, directed by Jury Liubymov, and starring in *Don Juan and Salieri* by Puskin, also directed by Liubymov. He took the title role in *Oreste* by Vittorio Alfieri, and played Garcin in

Closed Doors by Sartre, directed by Patroni Griffi. He played the King in *Mirra* by Vittorio Alfieri, directed by Luca Ronconi.

For television, he portrayed Tano Cariddi, a leading role in the serial “The Octopus” (aka “La Piovra”). He also had lead roles in the TV movies “From Night to Dawn,” “Death of a Witch” and “Death of a Good Girl.” His film credits include the lead role in *Giallo alla regola*, *The Voyage of Captain Fracassa* by Ettore Scola, *Infernet*, and *Roche papier ciseaux*.

Most recently, in theatre he played the title role in *Philoctetes* by Sophocles directed by Martone, and Astrov in *Uncle Vania* by Chekov and directed by Peter Stein (which won the Edinburgh Festival and was also at the Chekov Festival in Moscow at the Stanislavskij Theatre). He was the father in *Long Day’s Journey into Night* by Eugene O’Neil, and played the lead in *Cactus Flower*. On television, he was the lead in “La surface de reparation,” a French TV movie produced by Arte, and he played Pius XII, a lead role in the TV movie “God’s Mighty Servant.” In 2016, Remo starred as Maso Pescatore in Ben Affleck’s 1920s crime drama, *Live by Night*.

RAY McKINNON (Phil Remington) is an actor, writer, director and producer, best known for creating the critically acclaimed show “Rectify,” one of the best reviewed shows of all time, per the Guinness Book of World Records. The show received a Peabody Award in 2015, while also landing two Critics Choice® TV Award nominations in 2015 and 2016.

As an actor, McKinnon has created a canon of unforgettable, offbeat and richly textured characters. In a career spanning two decades, McKinnon steadily built an impressive resume, including memorable roles on FX’s critically acclaimed “Sons of Anarchy” (as Lincoln Potter) and the award-winning HBO series “Deadwood” (as Reverend H.W. Smith). He has also appeared in series such as “NYPD Blue,” “The X Files” and “Matlock.” Big-screen credits include *Mud*, *O Brother, Where Art Thou?*, *Take Shelter*, *The Blind Side*, *Hick*, *Footloose*, *Apollo 13* and *Bugsy*. McKinnon recently completed work on Doug Liman’s film *Chaos Walking*, and on “Fear the Walking Dead” as Proctor John.

As a filmmaker, he produced and starred in the critically praised indie feature, *That Evening Sun*, and garnered an Independent Spirit Award nomination for Best Supporting Actor for his work as Lonzo Choat, opposite Hal Holbrook. Truly embracing all creative aspects of film, McKinnon has complemented his acting credits with other notable turns as a writer, director and producer. Collaborating with Walton Goggins frequently under the Ginny Mule

Pictures banner, together they debuted McKinnon's "The Accountant," which won an Academy Award® for Best Live Action Short in 2002. Their first feature film, *Chrystal*, directed and written by McKinnon, was selected for the Sundance Film Festival's prestigious Dramatic Film Competition in 2004.

JJ FEILD (Roy Lunn) can currently be seen in the Amazon series "The Romanoffs" for executive producer Matthew Weiner and in a lead role in the Netflix series "Turn Up Charlie" opposite Idris Elba.

He just wrapped a lead part in season two of the hit Netflix series "Lost in Space" for executive producer Zack Estrin opposite Toby Stephens and Molly Parker, and will next be seen starring in *Rory's Way* alongside Brian Cox, set to be released this Fall.

Other credits include AMC's critically acclaimed series "Turn," and *Professor Marston & the Wonder Women* opposite Luke Evans and Rebecca Hall, which debuted at last year's Toronto International Film Festival.

His additional films include Jerusha Hess's and Sony Picture Classics' film *Austenland*, produced by Jared Hess; Marvel's *Captain America: The First Avenger* for Paramount Pictures, CENTURIAN opposite Michael Fassbender and directed by Neil Marshall, as well as the critically acclaimed independent film *Third Star* starring opposite Benedict Cumberbatch. He made his film debut in the award-winning *Last Orders*, starring opposite Helen Mirren and Michael Caine for director Fred Schepisi.

Feild's notable theatre credits include the lead role in Jean Anouilh's "Ring Round the Moon" for London's West End followed by the Olivier Award winning production of "The Pride" at the Royal Court.

JACK McMULLEN (Charlie Agapiou) is an English actor best known for his long-running role as Finn Sharkey on BBC's "Waterloo Road." McMullen is also known for his role in ITV's drama series "Little Boy Blue" opposite Stephen Graham. Additional television credits include "The Street," "Moving On" and "Fast Freddie, The Widow and Me." He also appears in Joanna Hogg's BBC Films feature *The Souvenir*, executive produced by Martin Scorsese, in which he

stars opposite Tilda Swinton, Tom Burke and Richard Ayoade. *FORD v FERRARI* marks his American film debut.

ABOUT THE FILMMAKERS

JAMES MANGOLD, p.g.a. (Director/Producer) is a writer and director known for making sophisticated ensemble films in a wide range of genres while keeping constant the powerful themes, original characterizations, sterling performances and striking imagery that have come to define and unify his work. His ten feature films to date includes the award-winning *3:10 to Yuma*, *Walk the Line*, *The Wolverine*, *Girl, Interrupted*, and *Logan*.

The son of renowned painters Robert Mangold and Sylvia Plimack Mangold, Mangold was raised in New York's Hudson Valley. He graduated in film and acting from California Institute of the Arts and, after a few years of working in Hollywood, decided to go to Columbia University's film school. He began writing the film *Heavy* while studying under Oscar®-winning director Milos Forman, which went on to win the Director's Prize at the 1996 Sundance Film Festival and was selected to represent the United States at Director's Fortnight in the Cannes Film Festival.

Recently, Mangold directed *Logan*, the final installment of the Wolverine trilogy, which he also co-wrote with screenwriters Scott Frank and Michael Green. The film received much critical acclaim, becoming the best-reviewed film of the whole X-Men franchise, as well as one of the highest grossing films of 2017. Mangold is attached to direct an adaptation of the Don Winslow novel *The Force*, which centers around corrupt NYPD officers, for 20th Century Fox.

PETER CHERNIN, p.g.a. (Producer) is a globally-recognized media executive and producer who catapulted his success to create The Chernin Group (TCG) in 2009, which adds to his prolific three-decade history of producing exceptional, award-winning content across television and film.

While Chernin is well known for being the driving force behind 1997's *Titanic* as well as the 2009 release of *Avatar*, which remain the top two films in terms of box office with a combined worldwide gross of nearly \$5 billion, he has continued his success through producing

a robust slate of critically acclaimed films over the past decade. Through Chernin Entertainment he has delivered the global blockbuster features *Rise of the Planet of the Apes*, *Dawn of the Planet of the Apes* and *War for the Planet of the Apes*, which re-launched the franchise for a new generation and received an Oscar® nomination. Other credits under his banner include the Oscar-nominated films *Hidden Figures* from director Ted Melfi and *The Greatest Showman* starring Hugh Jackman; the comedies *The Heat*, *Spy* and *Snatched*, starring Amy Schumer and Goldie Hawn; Tim Burton's *Miss Peregrine's Home for Peculiar Children*; the drama *The Mountain Between Us*; the sci-fi thriller *Oblivion*; dramedy *St. Vincent*; and the crime dramas *The Drop* and *Red Sparrow*, directed by Francis Lawrence and starring Jennifer Lawrence.

The company recently released include *Tolkien*, directed by Dome Karukoski and starring Nicholas Hoult and Lily Collins; upcoming is the animated feature *Spies in Disguise* with Will Smith and Tom Holland lending their voices for the lead characters. Chernin Entertainment is also currently producing Apple's upcoming drama series "Are You Sleeping" starring Octavia Spender and "See" from Steven Knight and Francis Lawrence. The company previously produced Fox's hit television comedy "New Girl," and Fox's "Ben and Kate" and "Touch."

TCG's assets also include CA Media, an Asia-based media investment company; Otter Media, a venture formed with AT&T to invest in and launch global over-the-top video services, which oversees a portfolio of businesses including Fullscreen Media, Ellation, Gunpowder & Sky, and Hello Sunshine; and strategic investments in U.S.-based technology and media companies including Pandora, SoundCloud, Headspace, Flipboard, Scopely, Medium and Barstool Sports.

Prior to starting TCG, Chernin served as President and Chief Operating Officer of News Corporation, and Chairman & CEO of the Fox Group. Mr. Chernin sits on the Board of American Express, serves as Co-Chair of UC Berkeley's Board of Visitors, and is a senior advisor to Providence Equity Partners. He is Chairman and Co-Founder of Malaria No More, a non-profit dedicated to ending deaths due to malaria. He previously served on the Board of Directors of Pandora, Twitter, and DirecTV.

Chernin holds a B.A. in English from UC Berkeley.

JENNO TOPPING, p.g.a. (Producer) is the President of Film and Television at Chernin Entertainment, overseeing the company's development and production of feature film, television

and others forms of content. As a producer, Topping has developed and overseen numerous notable films including the recently Oscar®-nominated features *Hidden Figures*, directed by Ted Melfi and starring Taraji P. Henson, Octavia Spencer and Janelle Monáe; and *The Greatest Showman*, the original musical starring Hugh Jackman.

Topping has also produced *Red Sparrow*, directed by Francis Lawrence and starring Jennifer Lawrence; *The Mountain Between Us* starring Idris Elba and Kate Winslet; *Miss Peregrine's Home for Peculiar Children*, directed by Tim Burton; *Spy*, directed by Paul Feig and starring Melissa McCarthy; *Snatched*, starring Amy Schumer and Goldie Hawn; *Mike And Dave Need Wedding Dates*, starring Zac Efron, Adam Devine, Anna Kendrick and Aubrey Plaza; *St. Vincent*, starring Bill Murray and Melissa McCarthy; *The Drop*, starring James Gandolfini and Tom Hardy; *Exodus*, directed by Ridley Scott and starring Christian Bale; and *The Heat*, starring Sandra Bullock and Melissa McCarthy, which was the highest grossing comedy of 2013. Topping served as an executive producer on the blockbuster films *Dawn of the Planet of the Apes* and the Oscar®-nominated *War for the Planet of The Apes*.

Other films on Topping's produciorial slate include *Underwater*, starring Kristen Stewart; *Tolkien*, about the life of J.R.R. Tolkien, directed by Dome Karukoski and starring Nicholas Hoult and Lily Collins; and the animated feature film *Spies in Disguise*, with Will Smith and Tom Holland lending their voices for the lead characters. Topping's other film credits include *Country Strong*, starring Gwyneth Paltrow and Tim McGraw; *Catch and Release*, written and directed by Susannah Grant and starring Jennifer Garner; and the Charlie's Angels movies.

Under Topping, Chernin Entertainment's television slate includes the upcoming straight-to-series project "See" for Apple, as well as several high-profile series in development including "Are You Sleeping" for Apple, "Pussy Valley" for Starz, and "Hidden Figures" for Nat Geo. Chernin Entertainment previously produced Fox's Emmy®-winning hit comedy "New Girl." Topping previously served as an executive for HBO Films, where she supervised the Emmy®- and Golden Globe® Award-winning films, "The Late Shift" starring Kathy Bates and "Rasputin" starring Ian McKellan and Alan Rickman in 1995.

JEZ BUTTERWORTH (Screenwriter) was born in London, in 1969. His first play, *Mojo* (Royal Court Theatre, 1995), won seven major awards, including the Olivier for Best Comedy. Other plays for the Court include *The Night Heron* (2002), *The Winterling*, (2009) and

Jerusalem (2009). *Jerusalem* transferred to the West End, breaking box office records for a new play. It won Best Play at the Evening Standard Awards 2010, the UK Critic's Circle Award for Best Play 2010, before travelling to Broadway where it won Best Foreign Play at the 2011 New York Critics Circle Awards. It received six Tony nominations, winning two, including Best Actor for Mark Rylance. *The River* (Royal Court, 2012), transferred to Broadway in 2014, starring Hugh Jackman. Other plays include *Parlour Song* (Atlantic Theatre, 2008/Almieda Theatre, 2009).

Butterworth's sixth play for the Royal Court, *The Ferryman*, directed by Sam Mendes, was extended during its time in the West End in London and opened on Broadway in New York. It received 15 five-star reviews in the UK daily and national papers and won Best Play and Best Director at the Evening Standard Theatre Awards in 2017, the Critics Circle Award for Best Play, and 3 Olivier Awards for Best Director, Best Play and Best Actress in 2018.

His screenwriting credits include *Fair Game* (winner of the Paul Selvin Award, 2010), *Get on Up* (2014), *Edge of Tomorrow* (2014), *Black Mass* (2015) and *Spectre* (2015). In 2007, Butterworth won the E.M Forster award from the American Academy of Arts and Letters.

JOHN-HENRY BUTTERWORTH (Screenwriter) is a British screenwriter who has written films with his brother Jez Butterworth. Together they won the Writers Guild of America's 2011 Paul Selvin Award for their screenplay for the 2010 film *Fair Game*. His other credits include *Edge of Tomorrow* (2014), *Get on Up* (2014) and French language cult movie *Malgré Le Nuit* (2015). Recently he co-wrote upcoming Fox release *Lucy in the Sky* (dir. Noah Hawley). He's currently developing TV series "Warlord" with Tom Hardy for Hardy Baker and collaborating with Noah Hawley again on a top-secret project.

JASON KELLER's (Screenwriter) feature work has attracted top tier talent and filmmakers, establishing him as a go-to scribe for character-driven projects infused with spectacle, grit and wide appeal.

Keller's screenwriting credits include the emotional action-thriller *Machine Gun Preacher*, starring Gerard Butler (*300*, *Law Abiding Citizen*) and directed by Marc Forster (*Quantum of Solace*); *Mirror Mirror*, the wildly original re-imagining of the classic *Brothers*

Grimm fairytale *Snow White*, starring Julia Roberts, Lily Collins, and Armie Hammer; and the action thriller *Escape Plan*, starring Arnold Schwarzenegger and Sylvester Stallone.

Keller's projects share a through line of suspense, action and unique perspective that were integral in attracting talent and studio support. It was, in fact, Keller's original screenplay of the fact-based *Machine Gun Preacher* that enticed Butler to join the film, and it was his re-imagining *Snow White* that attracted Julia Roberts to that project.

Prior to his current success as a screenwriter, Keller worked in almost every capacity of film production, including as a grip, a gaffer, an assistant, and countless other jobs that gave the aspiring writer the tools to better understand the mechanics of filmmaking.

Keller attended Ball University in Indiana during which time he was recommended for a year-long theater and film studies program at Regents College in London. After writing, directing, and studying classic cinema in London, Keller moved to Los Angeles to pursue a filmmaking career with a focus on screenwriting.

Keller lives in Los Angeles.

KEVIN HALLORAN's (Executive Producer) production credits include *Underwater*, starring Kristin Stewart, Oscar®-nominated *Hidden Figures* starring Taraji P. Henson and Octavia Spencer, *Water for Elephants* starring Reese Witherspoon and Robert Pattinson, *Parental Guidance* starring Billy Crystal, *Tooth Fairy* and *Eragon* for Twentieth Century Fox; *Red Dawn* for MGM; *Million Dollar Arm* and *Bridge to Terabithia* for Disney.

With a filmography of more than 40 feature films, Halloran, a native of Indiana, began his career over 30 years ago as a production assistant on Shelly Duvall's *Faerie Tale Theater* television series. Shortly thereafter, he became a location manager, in which capacity his credits included *Pow Wow Highway* and the critically-acclaimed television series "The West Sing," among many others. He soon transitioned into production management on films such as *Shallow Hal*, *House of Sand and Fog* and the indie classic *The Minus Man*.

DANI BERNFELD (Executive Producer) is an SVP at Chernin Entertainment where she oversees development and shepherds productions of the company's feature and television projects.

Previously, Bernfeld served as Vice President at Paramount Pictures where she was the only executive to have a multi-disciplinary job, working across divisions to oversee features, television and digital projects and was instrumental in building Paramount's digital division, Paramount Digital Entertainment (PDE). The digital division dovetailed into the creation of Paramount Television, and included overseeing the comedy hit "Burning Love" directed by Ken Marino. The show initially was distributed on Yahoo!, and had a second window on E! Entertainment Television. Bernfeld also oversaw multiple seasons of Hulu's "The Hotwives" series created by Dannah Phirman and Danielle Schneider.

On the feature side at Paramount, Bernfeld helped to roll out *Justin Bieber: Never Say Never*, directed by Jon Chu, and *Katy Perry: Part of Me*, directed by Dan Cutforth and Jane Lipsitz and distributed by Paramount's Insurge Pictures. For the parent studio, Bernfeld oversaw the third installment of the xXx franchise, *xXx: Return of Xander Cage*, directed by D.J. Caruso and starring Vin Diesel, and *Office Christmas Party*, directed by Will Speck and Josh Gordon, and starring Jason Bateman and Jennifer Aniston. Those films together grossed more than \$450 million.

As a director, screenwriter, and producer, four-time Academy Award® nominee **MICHAEL MANN (Executive Producer)** has established himself as one of the most innovative and influential filmmakers in American cinema.

After writing and directing the Emmy®-winning television movie *The Jericho Mile* (1979), Mann executive produced the television series *Miami Vice* (1984) and *Crime Story* (1986). In 1990, he won an Emmy® for the mini-series *Drug Wars: The Camarena Story*, which he co-wrote and executive produced, and in 1992 executive produced *Drug Wars: The Cocaine Cartel*.

Mann wrote and directed his feature-film debut *Thief* (1981), and followed writing and directing *Manhunter* (1986), *The Last of the Mohicans* (1992), *Heat* (1995), *The Insider* (1999), *Ali* (2001), *Miami Vice* (2006), and *Public Enemies* (2009). He directed *Collateral* (2004) and *Blackhat* (2015). As a producer, Mann's work includes Martin Scorsese's *The Aviator* (2004), *Hancock* (2008), *Texas Killing Fields* (2011), and the HBO series *Luck* (2011) and *Witness* (2012).

Mann has an eponymous line with William Morrow publishers – Michael Mann Books, which published Hunting LeRoux by *New York Times* best-selling author and investigative journalist Elaine Shannon.

In 2020, *Heat 2*, a prequel and sequel novel to his film, *Heat*, written by Mann and Reed Farrel Coleman will be published through Harper Collins.

PHEDON PAPAMICHAEL, ASC/GSC (Director of Photography), an Academy Award®-nominated cinematographer, was born in Athens, Greece and moved with his family to Germany, where in 1982 he completed his education in Fine Arts, in Munich. Working as a photojournalist brought Papamichael to New York in 1983, where he started crossing over into cinematography. *FORD v FERRARI* marks his fifth collaboration with director James Mangold.

His first short film, the black & white *Spud*, earned him the Award for Best Cinematography at the Cork Film Festival, Ireland. Following a call from John Cassavetes, his uncle and later collaborator, Papamichael moved to Los Angeles. While continuing to work on short and experimental films, he began his feature career as a Director of Photography for Roger Corman, for whom he photographed seven feature films within two years.

Papamichael now counts more than 40 features to his credit as Director of Photography, including the early blockbusters *While You Were Sleeping* and *Cool Runnings*, as well as *Phenomenon*, all directed by Jon Turteltaub. His credits include many critically acclaimed films, such as *Unstrung Heroes* (Un Certain Regard, Cannes 1995), directed by Diane Keaton and *Unhook the Stars*, starring Gena Rowlands and Gerard Depardieu, directed by Nick Cassavetes.

The Million Dollar Hotel, directed by Wim Wenders, was chosen as the Opening Film at the Berlinale in 2000 and won the Grand Jury Prize, the Silver Bear, as well as the Golden Camera. The European co-production, *27 Missing Kisses*, directed by Oscar®-nominated filmmaker Nana Djordjadze, premiered at Directors Fortnight in Cannes 2000. It garnered the Grand Prix Award at the 2000 New York/Avignon Film Festival, the Audience Award at the 2000 Montpellier Film Festival, as well as the Kodak Vision Award for Best Cinematography. In 2000 both films received a Camerimage nomination for Best Cinematography.

In 2001, Papamichael shot *Moonlight Mile* (Berlinale, 2003), directed by Brad Silberling, starring Academy Award®-winners Dustin Hoffman, Susan Sarandon and Holly Hunter. It was

followed by *Identity*, directed by James Mangold, and the Oscar®-nominated *Sideways* (Academy Award® winner: Best Screenplay; nominee: Best Picture) directed by Alexander Payne. His credits continued with *The Weatherman*, directed by Gore Verbinski, starring Nicolas Cage and Michael Caine; and *Walk the Line*, again directed by Mangold and starring Joaquin Phoenix who was nominated for a Best Actor Academy Award® and Reese Witherspoon, who won an Academy Award® for her lead performance. It also won the Golden Frog at Camerimage (President's Award 2005), for Best Cinematography.

Papamichael shot the Academy Award®-nominated Western *3:10 to Yuma*, directed by James Mangold, starring Russell Crowe and Christian Bale, and *Pursuit of Happyness*, for which Will Smith received an Academy Award®-nomination. In 2008, he photographed Oliver Stone's *W.* and then reteamed again with Mangold on *Knight and Day*, starring Tom Cruise and Cameron Diaz, which was filmed all over the world. He shot two of the most award-winning films of 2011: Alexander Payne's *The Descendants*, which received four Academy Award® nominations in addition to winning the Academy Award® for Best Adapted Screenplay, and *The Ides of March*, directed by George Clooney which was also nominated for an Academy Award® for Best Adapted Screenplay. *This is 40*, directed by Judd Apatow, was released in 2012 and won Comedy of the Year from the Hollywood Film Festival.

For his gorgeous B&W lensing on the highly-acclaimed *Nebraska*, which received six Academy Award® nominations and was directed by Payne, Papamichael received an Oscar®, BAFTA and ASC nomination, winning the British Society of Cinematographers BSC, among many other honors. *The Monuments Men*, directed by George Clooney and starring Matt Damon, Bill Murray, John Goodman, Cate Blanchett and Jean Dujardin, was shot in Germany and England. In 2016, Papamichael completed *The Huntsman: A Winters War* and Payne's *Downsizing*, starring Matt Damon and Christoph Waltz, which opened the Venice Film Festival, 2017. Papamichael just wrapped production on Georgian director Levan Koguashvili's *Brighton* 4.

As a director, early in his career Papamichael directed and photographed the feature film *Dark Side of Genius* (1993) and directed the Showtime Original "The Sketch Artist" (1991), starring Sean Young and Drew Barrymore. "The Sketch Artist" took honors at the Houston Film Festival, garnering the 1992 Silver Award for Best Dramatic Feature as well as receiving a 1992 Cable ACE Award nomination for Best Cinematography. He returned to directing in 2007 with

the psychological horror *From Within*, starring Adam Goldberg, Thomas Dekker and Jared Harris, which premiered at Tribeca Film Festival 2008, and has won a total of seven awards, including the 2008 Solstice Film Festival Grand Jury Award.

Papamichael's fourth directing effort, *Arcadia Lost*, starring Nick Nolte and Haley Bennett, was selected by 11 international film festivals. It was filmed entirely on location in Greece in 2008. He followed up with *Los Angels*, starring Joelle Carter and renewing his collaboration with Adam Goldberg, Seymour Cassel and Mark Boon Jr. In 2016, he directed the short film "A Beautiful Day," starring James Brolin and Frances Fisher. It has played at more than 30 film festivals around the world and garnered multiple International Awards.

In addition to his feature work, Papamichael has shot and directed more than 100 commercials for such clients as VW, BMW, Audi, Seat, Cadillac, Renault, Nissan, Hyundai, Infinity, Harley Davidson, Nespresso, Foster's Beer, Coors, Barilla, McDonald's, Bud Light, Beck's, Duralast, Goodyear, ESPN, Taco Bell, Milka, Target, Powerade, Allstate, Allstate, Fidelity, Fuji, Cisco and Nextel.

On the music video side, his work includes "The Ground Beneath Her Feet" and "Electrical Storm," directed by Anton Corbijn, and "Stuck in a Moment of Time," all for the band U2, as well as clips for The Killers, directed by Anton Corbijn, Eric Clapton, Bryan Ferry, Pearl Jam (directed by Cameron Crowe), Kid Cudi's "Maniac," directed by Shia LaBeouf; and the Grammy nominated long-format Music Film for "Willie Nelson at the Teatro," directed by Wim Wenders and produced by Daniel Lanois. Papamichael was also the visual supervisor for the Academy Award®-nominated *Buena Vista Social Club* also directed by Wim Wenders.

Papamichael's work also includes several ventures into television. Oliver Stone's innovative mini-series "Wild Palms" received a 1993 ASC Award Nomination for Best Cinematography. Francis Ford Coppola-produced pilots, "The Conversation" and "White Dwarf" followed, the latter earning him his second ASC Award Nomination in 1995.

Papamichael's many international Awards include the Orpheus Career Achievement Award (LAGFF in 2010) and the German Independence Honorary Award (Oldenburg FF 2012). He served as the President of the Jury at the Manaki Brothers Film Festival where he was also honored with the Golden Camera 300 Award for Outstanding Contribution to the World Film Art (Macedonia 2017). He was accepted as a member of the Academy of Motion Picture Arts and Sciences in 1997, where he served several years on the Cinematographers Branch Executive

Committee. Papamichael is also a member of the Greek Film Academy, American Society of Cinematographers, Greek Society of Cinematographers and the International Cinematographers Guild IATSE 600.

Papamichael divides his time between Los Angeles, Berlin and Athens and speaks English, German, French and Greek. He holds German, Greek and U.S. citizenships.

FRANÇOIS AUDOUY (Production Designer) began collaborating with James Mangold in 2011 when he was chosen to design *The Wolverine*, which shot in exotic locations throughout Japan and Australia. He was also production designer on *Logan*, which has been called “one of the best superhero films of all time,” and which earned him an ADG award for Best Production Design in the Contemporary Film category. Other design credits include the period fantasy films *Dracula Untold*, directed by Gary Shore and *Abraham Lincoln: Vampire Hunter*, directed by Timur Bekmambetov.

Audouy has contributed to the designs of dozens of films over the past 20 years—as an Art Director on such diverse films such as *Watchmen*, *Transformers*, *Charlie & the Chocolate Factory*, *The Terminal* and *Spider-Man* and *Spider-Man 2*. He was also a member of the art departments of *Men in Black*, *Primary Colors*, *Minority Report*, *The Lion, the Witch and the Wardrobe*, *Zodiac* and others. He has been involved in the early world-building phases of specialty film projects, such as *Avatar* and *Jurassic World*, and more recently, Audouy worked as a visual consultant for Pixar Animation Studios and also designed Dreamscape Immersive’s breakthrough virtual reality title “Alien Zoo.”

He lives with his wife and two daughters in Los Angeles, California.

MICHAEL M^cCUSKER, ACE (Film Editor) continues his long collaboration with director James Mangold following his work on the director’s films *Logan*, *The Wolverine*, *Knight and Day*, *3:10 to Yuma*, *Walk the Line* (Academy Award® nomination 2006 for Best Achievement in film Editing) and *Identity*. M^cCusker’s editor credits also include *Deadpool 2*, *The Greatest Showman*, *The Girl on the Train*, *13 Hours*, *Get on Up*, *The Amazing Spider-Man*, *Hesher* and *Australia*.

ANDREW BUCKLAND (Film Editor), editor, filmmaker, musician and family man, has been working in the film industry for over 20 years. His interest in film began in high school making super-8 films with friends. Little did he know that this would spark a creative passion that would bring him to the forefront of filmmaking today.

Andrew began his career as an apprentice editor on *The Devil's Own* directed by Alan Pakula and edited by Tom Rolf. He then assisted John Bloom on three of Mike Nichols' films: *Angels in America*, *Closer* and *Charlie Wilson's War*. Most recently, beginning with Tate Taylor's *The Girl on the Train*, Andrew has been collaborating with editor Michael McCusker who has been key in affording him opportunities to utilize and expand his skills. His passion for editing also extends into other disciplines of filmmaking. Andrew directed and produced the award-winning documentary *Somos Wichi*, which highlights an overlooked indigenous people in Northern Argentina. He also contributed to the music soundtracks for *Charlie Wilson's War* and *The Girl on the Train*. Suffice it to say that Andrew's creative spirit has only gained more meaning by the love and support of his wife and son.

Adam Somner (Co-Producer/1st Assistant Director) has worked with Steven Spielberg on 11 films (*Ready Player One*, *Lincoln*, *Munich*, *The War of the Worlds*), Ridley Scott and Tony Scott (*Gladiator*, *Kingdom of Heaven*, *Spy Game*, *Unstoppable*, *Man on Fire*), Martin Scorsese (*The Wolf of Wall Street*), Paul Thomas Anderson (*Phantom Thread*, *There Will be Blood*, *The Master*, *Inherent Vice*) and Alejandro Gonzalez Inarritu (*The Revenant*).

Born in the UK, Adam now resides in Los Angeles with his family.

AARON DOWNING (Co-Producer/Post Supervisor) was executive producer on the indie road trip movie *American Folk* starring folk singers Joe Purdy and Amber Rubarth and co-producer on Spencer Susser's dark comedy *Hesher* starring Joseph Gordon-Levitt, Rainn Wilson and Natalie Portman.

With a filmography of more than 30 feature films, Downing, a native of Illinois, graduated from Columbia College Chicago before starting his career working at 20th Century Fox in post production for Ted Gagliano. Some of the movies Aaron has overseen post production on: *The Hate U Give*, *Love, Simon*, *Deadpool 2*, *The Greatest Showman*, *Hidden*

Figures, The Fault in our Stars, Logan, Dawn of the Planet of the Apes, 3:10 to Yuma, The Devil Wears Prada and Walk the Line.

OLIVIER DUMONT (Visual Effects Supervisor) - With a strong design-forward creative sensibility, Olivier has brought his keen eye to dozens of features as VFX Supervisor for Method Studios as well as on production side. A frequent collaborator of filmmakers known for crafting striking visuals, including Christopher Nolan, James Gunn, Terrence Malick, and Lana and Lilly Wachowski, Olivier is well regarded not only for his talents as an artist but also his effective leadership style. His high-profile work includes the psychedelic Magic Mystery Tour sequence for the Best VFX Academy Award® nominee *Doctor Strange*.

Olivier has been with Method since 2008 and has led Method teams as VFX Supervisor on features including *Guardians of the Galaxy, The Tree of Life, Cloud Atlas, Insurgent* and *Avengers: Age of Ultron*. He began his career in France studying multimedia and photography and taught himself how to build 3D characters and environments while working on CG short films.

MARCO BELTRAMI (Music) is a two-time Oscar®-nominated composer. He has collaborated with many iconic film directors including Kathryn Bigelow, James Mangold, Angelina Jolie, Robert Rodriguez, Luc Besson, Guillermo Del Toro, Wes Craven, Alex Proyas, Jonathan Mostow, Roland Joffé, Jodie Foster, David E. Kelley and Tommy Lee Jones.

The composer established an early reputation as a genre innovator with his non-traditional horror scores for the *Scream* franchise. Beltrami's musical palette has since expanded to virtually all film genres. Beltrami has received accolades for his music including two Academy Award® nominations for Best Score: *3:10 to Yuma*, starring Russell Crowe and Christian Bale, and for Best Picture winner *The Hurt Locker*, starring Jeremy Renner. In 2011 Beltrami won a Golden Satellite Award (Best Film Score of the Year) for *Soul Surfer*. Beltrami scored the Marvel film *Logan* and Angelina Jolie's directorial debut, *First They Killed My Father*. He also wrote the theme for the hit video game *Fortnite*. Beltrami most recently scored the critically-acclaimed box-office hit *A Quiet Place*, which was nominated for a Golden Globe® for Best Score and shortlisted for Best Score for the Oscars®, and Dan Gilroy's *Velvet Buzzsaw* for Netflix. Beltrami has received an Emmy® nomination for National Geographic's 2019

Oscar®-winning documentary *Free Solo*, (with co-composer Brandon Roberts) for Outstanding Music Composition for a Documentary, Series or Special.

He has lent his voice to such unique hit films as *Live Free or Die Hard*, *Terminator 3: Rise of the Machines*, and *I, Robot*. His other scores include *The Homesman* directed by Tommy Lee Jones, the zombie comedy *Warm Bodies* directed by Jonathan Levine, the final installment of the Bruce Willis action series *A Good Day To Die Hard*, *Snowpiercer* starring Chris Evans and directed by Joon-ho Bong, the Brad Pitt action thriller *World War Z*, James Mangold's *The Wolverine*, the remake of the classic horror hit *Carrie*, *The Fantastic Four* reboot directed by Josh Trank, Columbia Pictures' holiday comedy *The Night Before* also directed by Jonathan Levine and starring Seth Rogen and Joseph Gordon Levitt and *The Shallows* starring Jack Huston and Blake Lively.

Most recently, Beltrami has scored Jordan Peele's *The Twilight Zone* for CBS All Access, the Lionsgate comedy *Long Shot* starring Charlize Theron and Seth Rogen, and the Zac Efron-starrer *Extremely Wicked, Shockingly Vile, and Evil*. Upcoming for Beltrami is *Underwater* for Twentieth Century Fox, directed by William Eubank and starring Kristen Stewart.

Upon completing his undergraduate studies at Brown University, Marco Beltrami entered the Yale School of Music on a scholarship. His pursuit of music composition then led him to Venice, Italy for a period of study with the Italian master Luigi Nono and then to Los Angeles for a fellowship with Academy Award®-winning composer Jerry Goldsmith.

Oscar®-nominated composer **BUCK SANDERS (Music)** has carved out a niche as one of Hollywood's top musical experimenters, and as Marco Beltrami's right-hand man on over 20 years' worth of prestige films and genre classics. From horror standouts (*Resident Evil*, *A Quiet Place*) to modern westerns (*3:10 to Yuma*, *The Homesman*), from sci-fi (*I, Robot*) to superheroes (*Logan*), zombies (*Warm Bodies*, *World War Z*), and family dramas (*Soul Surfer*) to heart-clenching war films (*The Hurt Locker*), he and Beltrami have forged a musical partnership that has won accolades and the loyalty of such filmmakers as Tommy Lee Jones, Wes Craven, James Mangold, Joon-ho Bong and Roland Joffé. In 2010, Sanders and Beltrami received an Oscar® nomination for their spare, searing music for *The Hurt Locker*, which took their integration of sound effects and narrative atmosphere to a new level.

Sanders grew up in South Carolina, and was drawn to experimental music (and film scores) from an early age. He played guitar in a high school band and continued after moving to Los Angeles, where he studied guitar performance at UCLA. He was working at a laserdisc store in West LA when he met Beltrami, and rapidly went from "helper" to invaluable co-conspirator. Sanders' unique role in the team is bringing a technological wizardry and an insatiable curiosity for manipulating and inventing sounds (as he did on *The Homesman* -building an enormous, outdoor wind harp and recording piano sounds underwater). "I'm not surprised I gravitated to film music," Sanders says, "because it allows for so much experimentation, but gives the strict, dynamic parameters of a film's personality. For me, giving films unique, handcrafted sounds is just as important to the melodic and harmonic decisions we make during the compositional process."

DANIEL ORLANDI (Costume Designer) graduated from Carnegie Mellon University with a degree in theater design and started his career working as assistant to Bob Mackie on the film *Pennies from Heaven* as well as numerous television specials and Mackie's successful Couture collection. Leaving Mackie's studio, Orlandi won the costume design Emmy® for work with David Copperfield. Orlandi is joining James Mangold again after working on *Logan* starring Hugh Jackman, He also designed *Jurassic World* with Chris Pratt and the X-Men film *Dark Phoenix*.

Orlandi recently worked with John Lee Hancock for the fifth time on *Highway Men*. The other films are *The Alamo*, Sandra Bullock's Oscar®-winning *The Blind Side*, *Saving Mr. Banks*, for which Orlandi was nominated for both the BAFTA and CDG award, and *The Founder* starring Michael Keaton. He has collaborated with Jay Roach six times starting with *Meet the Parents* and including Emmy winning "Game Change," and 2015's *Trumbo*, for which he was nominated for a Costume Designers Guild award. He also costumed the Emmy®-nominated HBO production of "All the Way" starring Bryan Cranston as LBJ. His other design work includes Ron Howard's *Cinderella Man*, *The Da Vinci Code* and Oscar®-nominated *Frost/Nixon*.

Orlandi costumed Renee Zellweger and Ewan McGregor in the 1960s-styled *Down with Love* and Queen Latifah in *Last Holiday*. He worked with Joel Schumacher on *Flawless* and *Phone Booth*. Orlandi was nominated for an Emmy and CDG award for his costumes for Ryan

Murphy's Emmy®-winning HBO production of the acclaimed Larry Kramer play "The Normal Heart" and the Emmy®-winning pilot of "Silicon Valley."

RONNA KRESS (Casting) has worked for over 20 years as a casting director for feature films and is currently the EVP for Feature Casting at 20th Century Fox.

She started her career working as the casting associate for Marion Dougherty at Warner Brothers. She then worked for David Rubin on numerous films including *Romeo And Juliet*, *The Talented Mr. Ripley* and *Cold Mountain*.

Her credits as an independent casting director include the Academy Award®-winning films *Moulin Rouge*, *The Blind Side* and *Mad Max: Fury Road*. She cast the first in the series of both *The Fast and The Furious* and *Pirates of the Caribbean: The Curse of the Black Pearl*. Other films include *Deadpool*, *The Great Gatsby* and *The Fault in Our Stars*.

While working at Fox she cast *Ford v. Ferrari*, *Free Guy* and *Lucy in the Sky*.